

Baldwin is radio's civil

and ABC documentary, *The Ber-*  
*ory*, far from being an objective  
 nation of conditions in occupied  
 Germany, was frankly an advertising  
 plug for the Berlin airlift, and General  
 Lucius Clay lost no time in ordering  
 transcripts for use in the Army's educa-  
 tion program in Germany.

Red-baiting in radio is not confined  
 to news or documentaries. It crops up  
 on comedy shows, in children's programs,  
 and, of course, forums. In fact, it is  
 not exaggeration to say that today the  
 radio forum would collapse as a forum  
 if it did not rest on the base of red-  
 baiting.

A culture such as this is designed to  
 paralyze the American people by sub-  
 stituting dogma for thought, prejudice  
 for reason, and by instilling the danger-  
 ous myth that the interests of American  
 workers coincide with the interests of  
 Wall Street. Substitute German cartels  
 for Wall Street, add Truman's Anti-  
 Communist Axis, and you have Hitler's  
 ideological program in its basic aspects.

## SPORTS

The only cultural field in which radio  
 may be said to do a respectable job is  
 the field of sports. Monopoly has al-  
 ready marked out sports as a special  
 province where democracy goes on dis-  
 play. The more democracy in the show  
 window, the less inside the store—and  
 nothing in the show window may be  
 purchased by the general public.

Thus, Negroes break down the bar-  
 riers in baseball, basketball, football and  
 other sports. Monopoly newspapers and  
 radio welcome the advance—and advance  
 it is. Having been pressured by a demo-  
 cratic public into these concessions,  
 monopoly is now using them as a screen  
 behind which to hide the increasing  
 repression of the Negro people in indus-  
 try, in the courts, and in general social  
 life. Sports announcers, some of whom  
 are doubtless sincere champions of the  
 Negro, are quick to recount the exploits  
 of a Larry Doby, but the networks main-

tain a grim silence (with one or two  
 honorable exceptions) on the case of  
 the Trenton Six.

A Negro on the air may be an instru-  
 mental performer or a singer, but when  
 he speaks he is expected to caricature  
 his people or look elsewhere for em-  
 ployment. The radio's treatment of the  
 Negro is, as a matter of fact, not one  
 whit better than German fascism's treat-  
 ment of the Jews. Radio goes to brutal  
 excesses that even Hollywood would  
 hesitate to attempt. Shows such as  
 "Amos 'n' Andy" and "Beulah" are crimi-  
 nal. No other word describes them.  
 They practically force Jimcrow concepts  
 on young and old alike.

A recent issue of the *Saturday Re-*  
*view of Literature* contained a discussion  
 of literary attacks on minorities. The  
 discussion inspired many letters, one of  
 which read:

"... How easy to sit comfortable and  
 safe among the secure majority and ad-  
 vise the Jews and the Negroes not to  
 be 'touchy,' not to be 'humorless.' When  
 a Negro Phi Beta Kappa is denied a  
 job as a stenographer by an office man-  
 ager whose ideas on Negro intelligence,  
 honesty and efficiency have all been  
 formed by the comics, the movies, and  
 the radio, should this college graduate  
 go home and enjoy a good laugh at  
 Amos 'n' Andy?"

The writer makes one error. These  
 radio programs caricature and insult not  
 only the Negro Phi Beta Kappa, but the  
 Negro worker, the Negro farmer, the  
 Negro child—the entire Negro people.

Amos 'n' Andy, Beulah, and a TV  
 "minstrel" show in blackface, are among  
 the prime offenders. On another level,  
 Rochester in the Jack Benny show is a  
 caricature which again presents the  
 Negro as someone apart from American  
 life, quaint or amusing, but not to be  
 taken seriously.

The treatment of the Jews and the  
 Italian is the same in essence, though  
 not, of course, as virulent. Fred Allen  
 and Jack Benny use the dialect com-  
 edian. By and large, the Jew and Italian  
 speak with comic accents, intonations,  
 or not at all.

Churchill is not only radio's favorite  
 politician. He is also radio's favorite  
 race theorist.

## WHERE ARE THE PROGRESSIVES?

One progressive broadcasts on a net-  
 work—Arthur Gaeth on WJZ-ABC. His  
 time is paid for by U.E. The few others  
 who once had radio time have long  
 since been driven to smaller stations,  
 or off the air. Today no corporation  
 is interested in sponsoring a progressive  
 broadcast, and progress is certainly not  
 monopoly's idea of public service. Con-  
 sequently, the voices of objective com-  
 mentators come to us over smaller sta-  
 tions—J. Raymond Walsh on WMCA,  
 Johannes Steel and William S. Gailmor  
 on WLIB. Similarly, the only straight  
 program in which a Negro served as a  
 sportscaster was the Jackie Robinson  
 show on WCMA.

In entertainment and even forums,  
 small stations such as WNEV often  
 give more imaginative and better-  
 rounded shows, even if not as technically  
 elaborate.

Perhaps the most dangerous aspect  
 of the radio set-up has been the corrup-  
 tion of writers, artists, and directors who  
 now lend their services to outright  
 monopoly programs under the slogan:  
 "I have to do what the boss wants."  
 Corruption remains corruption, no mat-  
 ter what slogan it carries. When monop-  
 oly can buy fewer brains, progress will  
 be a lot better off.

It is difficult to explain why the  
 public has been so silent in the face of  
 the radio barrage against American cul-  
 tural standards. Progressives have  
 fought Hollywood and won some vic-  
 tories. They have fought for and  
 against books, for and against the press.  
 Have they given radio up as a bad job?  
 If so, it is a serious mistake.

Radio's financial strength as an ad-  
 vertising medium is also its weakness.  
 When culture is used to sell, a mass  
 protest which indicates that programs  
 alienate rather than attract an audience  
 will have its effect. Don't complain  
 about radio. Do something about it.

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Around the Dial:

## More on Progressives in Radio

By Bob Lauter

AFTER THE PUBLICATION of the two articles I wrote on the progressive in radio, I heard considerable discussion, both pro and con, on the ideas set forth. The articles were not, I realize, complete, and they left many questions unanswered. The answers to some of these can come only from a ruthless discussion of the problems, a discussion which must involve those directly concerned.

Three specific questions or criticism arose which I would like to discuss. The first, briefly, is where do progressives draw the line? In other words, if a progressive can not write or direct or produce an anti-working class program, can a musician play in the accompanying orchestra? Can a sound technician participate in the program?

In my own mind, there is an

answer to this question. Certainly the progressive, or Communist, musician or sound technician will do everything in his power to avoid participation in such a program, and he will make personal sacrifices to avoid such participation. Yet he is not in the same category as the writer, the director, the producer. It would seem to me that one fundamental principle can be followed as a guide to the worker in intellectual fields: no one who calls himself a progressive can make an ideological contribution to capital's campaign against the working class and its political party.

The excuse that "if I don't do it, someone else will," is false. The intellectual makes a personal, individual contribution that no other individual will duplicate in the same manner. He is contributing his personal talents to the capitalist class.

And in the end, the progressive who sells his talents in such a fashion, inevitably degenerates both as an individual and as an artist. The bourgeoisie is desperately in need of ideologists. It will be a great victory for them if they can buy their ideologists from the ranks of so-called progressives.

THE SECOND QUESTION takes this form: Shall progressives and Communists in these fields abandon the industry to the reactionaries?

Abandon it? By participating in programs which are anti-Communist, anti-Negro, pro-imperialist, programs which teach class collaboration and propaganda for an imperialist foreign policy, progressives are strengthening the hold of reactionaries on the industry.

In the name of progressive trade unionism in the field of radio directing, writing, acting, etc., we are asked to ignore activities which sabotage union organization in steel, in coal, and in America's basic industries! And progressives can win no important victories in such a highly monopolized ideological field without having behind them the material base of a strong, militant American labor movement!

THE THIRD CRITICISM which I would like to answer briefly is that what I wrote was "correct in principle but wasn't realistic."

I can only say of this that it may represent a certain type of broad progressive thinking, but certainly not Communist, Marxist thinking. There is no such thing as a principle which is correct but unreal. Either the principle is wrong, or the critics have a distorted view of reality.

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50 JUL 8 1949

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MPD

*Communist infiltration into Radio Industry*

**Around the Dial:**

## NAM Propaganda Peddled on Radio Under a New Name

By Bob Lauter

AN OUTFIT called America's Future, Inc., is now contacting agencies with a series of transcribed programs, scheduled to begin around June 1, called Americans, Speak Up. From the looks of the material, this outfit is a front for the NAM. Recognizing that the American radio audience does not accept propaganda with an NAM label, America's Future, Inc., now peddles it under a different name.

A glance at the Trustees of America's Future, Inc., reveals the names of Frank E. Gannet (Gannet press), Gen. R. E. Wood (the Chicago America Firster), E. F. Hutton, the Wall Street stock broker, and others who feel at home in this company.

THE OUTFIT is careful to note that companies which buy these programs can list their expense as tax-deductible up to five percent of net income.

Two copies of programs accom-

pany the advertising matter. They are in the form of questions and answers with Bill Slater acting as stooge to various industrialists and corporation heads. One of these programs presents the opinions of Major Benjamin H. Namm of Namm's Department Store in Brooklyn. (The title "major" is not explained. Although Namm held this rank in the first World War, he served in a civilian capacity in the second, and there is no indication that he is a reservist). The second program features the opinions of Cecil Palmer of England.

In both these programs, England is held forth as a horrible example of socialism in action! A sample exchange of dialog:

Palmer: And they (Britain's "socialist" government) frankly say that if they can take over steel, they will have broken the back of private enterprise in Britain.

Slater: Can Englishmen live with broken backs?

Palmer: Not many of them. And capitalism cannot live that way. The Socialists and Communists know this all too well. Our Socialist Prime Minister baldly said: 'We have to take the strong points of the Russian system and apply them to this country.'

Slater: Americans, listen to that! The Russian system in Britain! ...

THIS ARRANT NONSENSE reaches its climax with the contest announced at the end of each program. Americans are invited to speak up by writing "a letter of fifty words or fewer on your favorite subject concerning the welfare of our country." This sounds like a candid invitation until you read further, and discover that you are instructed to write "on the advantages of our free way of life."

over the dictatorial police states."

The content of the two programs sent out proves that by "free way of life" the speakers refer to the NAM way of life, while "dictatorial police states" represent the Soviet Union.

The speakers listed for the series are almost exclusively NAM industrialists. The few exceptions include Hollywood's Ginger Rogers and Robert Montgomery.

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**Around the Dial:**

## Letter from the Radio Industry

By Bob Lauter

THE LETTER which I am re-printing is one of several which I have received in response to the articles on the progressive in radio: Dear Bob:

Your articles on the problems of progressives who work in radio were thought-provoking and overdue. To the extent that they posed the problem, they were fine, but they offered little that the working progressive in radio could use as a guide for the future. As always, his choice would still seem to remain, "Shall I do this thing I hate to do, or shall I refuse to do it and get fired?" (I limit this to salaried employees. Free-lance writers, actors and directors present another facet of the problem.)

To be fired for "insubordination" or some such phrase means, in effect, blacklisting. And for progressives, the question is not simply the matter of a job (in itself, however, no small thing); more than that, it is the question of remaining in the industry, and fighting for one's ideas in it through one's political and cultural strength. To be forced into writing or directing a politically degrading program, a program harmful to the working-class, must be considered a calculated risking of the in-



dividual's use to the working-class, comparable to the loss of an important battle in a war. But war is many battles; and progressive, working as salaried radio employees, have shown many times in the past that they have been able to win substantial victories as projectors of the peoples' dreams and demands.

This is not a matter of defending any specifically bad radio show. In every case their broadcast must be fought by every available means, from the outside as well as by the employees. An "either-or" position, such as yours seemed to me to be, acts merely as an invitation to the chopping-block. The working-class needs friends and allies everywhere, especially in the mass communication field, and those progressives working in it require criticism and outside progressive support which will help them improve their contributions, rather than arbitrary and superficial directions which add up to "either win every battle or turn in your uniform."

Sincerely,  
M. M.

THIS LETTER raises some important point which I should like to discuss in a future column. In the meantime, I would like to say that I wrote the article not with the intent of giving directions, superficial or otherwise, but of opening a discussion on the general subject. I would appreciate further expressions of opinion from our readers since this general subject is one of vital interest in all the cultural fields, and not radio alone.

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**57 JUN 27 1949**

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Radio Industry

## Answer to a Letter

By Bob Lauter

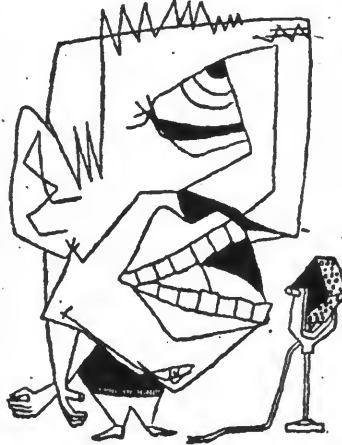
Last Monday the Daily Worker published in this column a letter which discussed and criticized some aspects of the articles I wrote on the progressive and the Communist in the radio industry. I agree with the writer that the articles were too negative in that "they offered little that the working progressive in radio could use as a guide for the future."

Yet there are other ideas in that letter with which I can not agree. The first is, that to avoid the blacklist the question for the Communist or progressive "is not simply the matter of a job (in itself, however, no small thing); more than that, it is the question of remaining in the industry, and fighting for one's ideas in it through one's political and cultural strength."

This, to me, is true only to the point where the question is: shall I or shall I not engage in anti-working class activity? We have an example, the courageous example of the Hollywood Ten. These screen writers could have purged themselves and toadied to the un-American Committee. Instead, they chose to stick by their guns and risk the blacklist. It turned out to be a very serious risk indeed, but by their very actions and the fight they put up, they made a great contribution to the American working class.

My second disagreement is with the sentence, "To be forced into writing or directing a politically degrading program, a program harmful to the working-class, must be considered a calculated risking of the individual's use to the working-class, comparable to the loss of an important battle in a war. But war is many battles; and progressives, working as salaried radio employees, have shown many times in the past that they have been able to win substantial victories as projectors of the peoples' dreams and demands."

Are we to consider as a "calculated risk," national network programs which poison the minds of the American people against Communists, against Negroes, or programs which offer the lesson of class-collaboration as the solution of all our ills? The working class does not have the luxury of any such "calculated risks."



Yes, "war is many battles." But the working class fights all these battles on its own side—not half on the side of capitalism, and half on the side of socialism. Such programs as the writer refers to do not represent battles lost by progressives. They represent battles won by progressives—for capital!

There is a bias in this letter in favor of workers in the industry, which is quite natural, but it leads to strange conclusions, such as "the working-class needs friends and allies everywhere, especially in the mass communication field. . . ." (My emphasis). Why does the working-class need friends "especially" in the mass communications field? (The "special" allies of the American working class must, in fact, be the Negro people and the small farmers). Is this formulation to justify "special" modes of conduct which will be permitted cultural workers in this field, but denied trade unionists in industry?

I am in favor of abandoning no field to the bourgeoisie if the working class and its allies can use it to further their own cause. But I also remember Mao Tse Tung's declaration that in all of China, Chiang Kai-shek was unable to get the services of one woodcut artist to produce propaganda for the Nationalist Government!

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**Around the Dial:**

**WHAT THE  
PUBLIC  
WANTS**

**By BOB LAUTER**

*Radio*

THE SLOGAN, "We are presenting what the public wants," is the standard justification for the cultural and artistic levels of all mass media such as the movies and radio. If you can believe the claim that radio gives the public what it wants, you can also believe that radio is a great democratic mass medium because it accedes to the wishes of the majority of the audience by reducing the content of its programs to the common denominator of what the average listener likes.

The idea is, however, an illusion. By the same logic, the most democratic way to manufacture men's suits would be to make them all to fit a man five feet eight inches tall, weighing one hundred sixty five pounds, because he is the average man.

THE PREMISE that radio gives the public what it wants is false from the very beginning. It leaves out one vital factor. The public has expressed preference, yes. But what has radio given the public to choose from? The choice has had to be made on the basis of what the networks have offered, not on the basis of what the public might want.

N.A.M. propaganda, on Chamber of Commerce programs, on the time allotted to commentators, and on other corporation programs, is commonplace on the air. Is this what the public wants? Or is what the N.A.M. wants the public to hear? In the field of "pure entertainment," public response to an advertiser's program has some effect. But in many other cases, the public has to hear what corporations want it to listen to. In this way, monopoly,

h the money to spend on national radio time, hopes to create public demand, by propaganda, for something the public doesn't want at all.

PERHAPS THE greatest crime of the present system of broadcasting is that it denies to the public the vast democratic social possibilities of radio. It is a medium which can advance every phase of cultural and educational activity, but it is not permitted to do so. The Hooper rating and the slogan of "what the public wants" stand in the way.

For instance, there are thousands of physicists in the United States, students, teachers, professionals. Undoubtedly there have been conventions of physicists at which important papers have been read. Such a convention would never be broadcast because the public at large would not understand the proceedings. But is it "democratic" to deny radio to scientists (unless it is for popularizations) because a physicists' convention won't sell soap?

Similarly, a truly democratic radio would mean that the trade unions could use the air waves to help in organizing drives by speaking directly to workers involved, whereas today it is used primarily to help the corporations broadcast anti-union propaganda.

"What the public wants" is not a common denominator of what is acceptable, not a suit for the five-foot-eight inch man, but a recognition that the public interest is made up of a sum of many different and special interests.

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*6 JUL 6 1949*



Around the Dial:

## Progressives in Radio, Another Letter

A reader has sent in the following reply to a letter recently published in this column:

"Referring to a letter signed 'M.M.' in your column of the May 18 issue of the Daily Worker, I think that very serious issues have been raised. There are many progressives and Communists who believe that their cultural existence can be justified by the introduction into a movie or radio drama or newspaper article of one sentence with a progressive idea. In other words, these persons feel that in a large mass of pure bourgeois cultural propaganda, only the truth of their one idea will be seen and grasped by the millions who read or hear it. For example, a writer may admit that a certain moving picture is degrading to American women, but will point to a sentence spoken by one character and say, 'See, this helps the fight against anti-Semitism,' or something like that.

"Now, I submit that for progressives and Communists this is nonsense. Worse, it is rationalization and hypocrisy. It is an attempt to justify the desire to retain a highly paid salaried job in terms of being an ally of the working class. Rubbish. To such persons, I say, 'You are dishonest. You are assisting and abetting the enemies of the working class and are trying to find alibis for yourselves. In a word, you are opportunists.'

"This does not mean that we should not strive to introduce progressive cultural ideas into every form of mass medium. Nor does it mean that we should not try to influence those who are honestly unaware of the effects of bourgeois propaganda methods when applied to mass media. Not at all.

We must by every means available try to win to our side honest and thoughtful cultural workers in every field, and we must fight with all our power the intensified drive on the part of the bourgeoisie to win the minds of the people.

"And it does mean that individual progressive and Communist cultural workers must honestly analyze their own work in terms of their own consciences and their own understanding of world conditions in general, and specific conditions in America today. What is the overall effect of what they have produced? Will it contribute to the advancement of the struggle against war and fascism? Will

it help people to understand the terrible dangers they face and will it serve to help unite them? These questions and many more should be asked by each individual of himself, and he must answer honestly or face the judgment of the people.

Comradely,

Fred M.

Ted O. Shackrey, president, editor and publisher of New York City's newest newspaper, The Daily Compass, will be interviewed on Meet the Press, today, May 25 (10:00 p.m. when the program is telecast on the NBC-TV network.

Radio Industry

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*Radio Industry*

## Around the Dial

By Bob Lauter

The People's Choice, CBS' ambitious hour-long documentary written by Peter Lyon and starring Ralph Bellamy, traced the beginnings of the career of a freshman Congressman, Andrew Randolph.

Randolph was a man who took up politics to help his law practice. He was persuaded to run for Congress, and a handful of machine voters made him the candidate in the primaries. Randolph was sincere, honest, with a sense of responsibility to his constituents. He wanted Taft-Hartley repealed. He wanted national housing. He wanted a civil rights program.

The documentary then takes us to Washington where Randolph experiences the usual attempts to horsetrade. The landlord lobby gets after him, and wealthy people from his district call to urge him not to vote for rent controls. Andrew Randolph discovers that there are 2,000 lobbyists registered in Washington—four for each Congressman.

When Randolph lands on a non-controversial committee, his party boss is glad. It means Randolph won't have to commit himself on anything that is important.

Overcome by these pressures and his feeling of inadequacy, Ran-

dolph finally tells his wife that he is going to quit worrying, let his term run out, and then leave politics. A stranger talks him into remaining because Congress needs good men who will make people care and understand.

The documentary ends with Randolph dictating a speech he is to deliver before a civic club in his home district. In his speech he declares that "the people get the politicians they deserve." HeH. ends with an appeal for a greater participation of people in elections and in political parties.

The documentary offered a convincing picture of the organization of politics in Washington—the organization of special interests as opposed to the interests of the mass of the voters.

The most important failing in this generally informative and well-paced documentary, was its identification of Andrew Randolph with the "fair deal," and therefore with the Truman program. Our villains, therefore, are the Republicans, and our heroes the Truman Democrats.

Andrew's conclusion—that "people get the politicians they deserve"—is also false. What is more to the point is that people do not get the platform for which they voted.

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*More FBI Secrets Due Today  
Reports on Soviet Spying Expected*

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AD



-BACK OF DOCUMENT-

*... into the Radio Industry*

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THE WASHINGTON DAILY NEWS  
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*5-600*

# More FBI Secrets Due Today

## Reports on Soviet Spying Expected

By United Press

Judith Coplon's lawyer moved today to make public more of the secret FBI reports that already have produced Communist charges against 11 Hollywood figures.

Defense Attorney Archibald Palmer was to continue reading the reports to the jury hearing the spy trial. There were indications that the new FBI data would deal largely with Russian espionage.

Notations based on these reports were found in Miss Coplon's purse when she was arrested on March 4 in New York.

One report, which Mr. Palmer read to the jury yesterday, disclosed that in 1947 an FBI informant accused the following actors and writers of being Communists:

Frederic March, Edward G. Robinson, Paul Robeson, Dorothy Parker, Donald Ogden Stewart, Ruth McKinney, Albert Maltz, Alvah Bessie, Dalton Trumbo, Millen Brand and Michael Blankfort.

### 'APPALLED'

Edward G. Robinson said he was "appalled" by the accusation. She said she doesn't even understand what a Communist front organization is.

At Bryn Mawr, Pa., Mr. March said the charge against him is "the most absurd thing I've ever heard of."

Screen writers Maltz, Bessie and Trumbo, thru their attorney, called the report "unconstitutional." The three were among the 10 "unfriendly" witnesses cited for contempt by the House Un-American Activities Committee for refusing to answer questions.

Mr. Brand, a script writer for the movie, "The Snake Pit," said at his Barto, Pa., home: "I sure am in distinguished company, but I don't know why my name was mentioned. I am not and never was a member of the Communist Party."

It was emphasized the report did not represent any final FBI conclusion on these individuals. The document was merely a summary of allegations to the FBI by its confidential informants.

### UPROAR

Courtroom was in an uproar as attorneys argued over whether this report and others should be made public. The Government claimed the contents would endanger national security. Mr. Palmer contended their disclosure was essential to a fair trial for Miss Coplon.

The former Justice Department analyst is accused of stealing Government secrets for transmission to Russia thru Valentin A. Gubichev, suspended United Nations employee. Judge Reeves ruled that all relevant material should be disclosed to the jury, the press and the public. He said if the Government would imperil by introduction of the reports, it should have thought of it before and refrained from trying the case.

The hubbub was caused by two rewritten lines on a slip of paper found in Miss Coplon's purse after she was arrested. The two lines read:

Stuart Legg—possible Russian espionage agent, Frink, NY, 1/14/48; Fredric March, sec. mat.



Among persons named in FBI reports read in Coplon trial as being connected with Communist Party. Left to right: Alvah Bessie, screen and magazine writer; Florence Eldridge, actress; Paul Muni, actor.



Fredric March, actor; Ruth McKinney, writer, and Daniel L. Marsh, president of Boston University.

The report prepared by Agent Robert A. Frink of New York on Actor March. Some of the data on the Hollywood figures was supplied by "confidential informant ND 402." It said the informant told two FBI agents that "Lionel Berman, head of the cultural committee of the Communist Party, has been successful in using well-known Hollywood personalities to further Communist Party aims, Fredric March being one of the persons who came under his influence."

### WIFE, TOO

The informant then named Mr. March and the other 10 as Communists.

Mr. March's wife, Florence Eldridge March, was mentioned frequently thruout the report and was said to be active in Communist-front projects.

The report also contained the following paragraph:

"Confidential Informant T-6 advised in December, 1947, that Fredric March and Canada Lee were two outstanding Communist Party travel agents connected with the Institute for Democratic Education, Inc., along with Daniel L. Marsh, president of Boston University, Clyde B. Miller, a professor in the Teachers' College at Columbia University, and Norman Corwin of the Columbia Broadcasting System."

"(In New York, CBS said in a statement that "Norman Corwin has not been on the Columbia Broadcasting System staff for more than a year. However, he has recently been engaged to prepare a special broadcast for CBS to be heard July 10. We do not believe that Norman Corwin is a Communist or a fellow traveler.")"

Mr. Miller, identified as a Columbia University professor, could not be reached for comment. The university said Mr. Miller was only a part-time instructor and he left the university in July, 1948.

President Marsh of Boston University said a charge he is a Communist Party fellow traveler is "idiotic and fantastic." Mr. Marsh, a former Methodist minister in Pittsburgh, was reached by telephone at Philadelphia where he is attending a meeting of the board of Presbyterian ministers fund for life.

"I have no connection with any Communist organization, never have had and never will have," he said.

### Movie Stars Deny

#### State Prober's Charges

HOLLYWOOD, June 9—A group of top Hollywood personalities struck back today with indignant denials of charges that they were "within the Stalinist orbit."

The California Un-American Activities Committee, headed by State Sen. Jack B. Tenney (R., L. A.), made the charge yesterday in a report which called New York and California the two "principal centers" of Communist activity.

Those named in the report included bandleader Artie Shaw, Director John Huston. Actresses Katharine Hepburn, Florence Eldridge, Lena Horne, Karen Morley, and Actors Orson Welles, Frank Sinatra, Danny Kaye, Fredric March, Gene Kelly, Charlie Chaplin, Gregory Peck, John Garfield, Albert Dekker. Larry Adler, Al-



Miss Hepburn Mr. Sinatra

Also listed were former California Atty. General Robert W. Kenny, former Lieut. Gov. and Congressman Ellis E. Patterson, former Vice President Henry A. Wallace, Rep. Helen Gahagan Douglas (D., Calif.), Dr. Harlow Shapley and Writers Thomas Mann, Pearl S. Buck, Dorothy Parker, Clifford Odets and Lillian Hellman.

The report accused them of attacking the Tenney Committee "without once directly challenging a single finding of the committee."

Crooner Sinatra countered that "this unfair and unjustified attack on the American people is a good reason to be critical of the Tenney Committee."

"If they don't cut it out I'll show them how much an American can fight back, even against the state if the American happens to be right."

"And I'm right—not left, Mr. Tenney."

Other comments:

Gregory Peck: "I have been denying these allegations for several years and will do so once more. I am not now and never have been associated with any Communist organization or supporters of Communism."

Robert W. Kenny: "Apparently Mr. Tenney thinks it is un-American for anyone to run against him. I am going to try to unseat him at the next election."

Gene Kelly: "I don't know what Mr. Tenney's talking about. I am not a Communist, never was, and have no sympathy with Communist activities."

Director John Huston, winner of two Academy awards this year, challenged Mr. Tenney to make any statement connecting him with "statism outside the protection of senatorial privilege."

Katharine Hepburn "refused to dignify Mr. Tenney's Un-American accusation with a reply," said a studio spokesman.

Other denials immediately came from Fredric March, Ellis E. Patterson, Vincent Price and Albert Dekker.

By United Press

SAN FRANCISCO, June 9—The San Francisco Chronicle today blasted the California Senate Committee on Un-American Activities for accusing it of "misrepresenting and misreporting" the committee's affairs.

The Chronicle was one of three California newspapers criticized for their "false attacks" on the committee and its reports. The other two were The Los Angeles Daily News and The San Francisco News, a Scripps-Howard newspaper.

The Chronicle acknowledged the committee's chairman "accurately places this newsmen's

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## Radio in review

# N.B.C. AIRS SOME FINE DRAMAS

By LYN PEDERSEN

SAN FRANCISCO—One of the better serious dramatic shows currently on the air is NBC's "University Theater," which moved to Saturday afternoons last week with a new series (KNBC, 3:30).

The first of the new full-hour dramatizations was a lucid adaptation of Budd Schulberg's novel, "What Makes Sammy Run?" starring Paul Stewart as Sammy Glick. Schulberg's masterful portrait was capably transferred to the air; however, there can be serious doubt as to the wisdom of a characterization which, although not chauvinistic in itself, can well lend fire to anti-Semitism.

The University Theater is directed by Andrew C. Love, with music by Albert Harris. Their next scheduled dramatization is of Graham Greene's "Brighton Rock." Others to follow include Marquand's "Point of No Return," Heym's "The Crusaders," Hilton's "Goodbye Mr. Chips" and Wilder's "Ides of March."

The show originates in Hollywood with film talent, and features an intermission commentary (short and sweet) by New York radio columnist John Crosby.

### MORE VIDEO

RCA recently celebrated the

manufacture of their one millionth television tube, which brings us to a subject of local interest. With approximately two million video sets now in operation in the U.S. (40 percent of which are in New York City), San Francisco finds itself a late comer, with only 6807 sets for the Bay Area in the middle of May, and with only two video stations, one of which operates only 14½ hours weekly.

Los Angeles, with as many stations as New York, has the third largest number of sets, following New York and Philadelphia. And within a couple of months Southern California expects a new station, KECA-TV, springing forth from the historic site of the Vitagraph Studio, dating back to 1912. ABC is spending a cool two and a half million of this, their fifth owned-and-operated video outlet (KGO-TV was the fourth) and on a Mt. Wilson transmitter.

The station's payroll is expected to run as high as 600. The network's Veepee, Robert Kintner, predicted that within a year, Hollywood would be the world center for television, what with the concentration of talent and studio facilities.

Kintner also predicted that by November, micro wave linkage, via a network of six transmitter stations, will be established be-

tween Southern California and the Bay Area. By that time it is hoped that KGO-TV's program period will be 2 p.m. till 11.

\* \* \*

### THIS AND THAT

Monte Masters drops word that his wife, Natalie, will shortly be heard over KNBC as a femme private eye, "Candy Matson." ... Station KSMO wants to know if their listeners favor continuing their heavy programming of classical discs. Write KSMO, 811 B st., San Mateo. ... CBS Director of Discussion and Opinion is in San Francisco working on a five shot series on local public and cultural life. ... Henry J. Taylor, wealthy manufacturer posing as an impartial news analyst, to the call of General Motors, is on a world tour. However, if any Fascist sympathizers happen to be reading this paper, they needn't worry. His broadcasts will be heard, just the same. At least until enough people protest to the American Broadcasting Corp. or to the Federal Securities Commission. ... An outfit calling itself "America's Future, Inc." (bankrollers for Pettingill) is preparing a series of fireside chats by leading industrialists, and by some of their lover boys, such as Rickenbacker, Gene T. ney and Senator Harry Byrd. And stations can get this done for only five dollars a shot.

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info on radio

58 SEP 15 1949

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100-340922

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Page 5 of the  
DAILY PEOPLE'S WORLD  
San Francisco, Calif.  
Dated 6-22-49  
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FILE

# More Stockholders Of WQQW to Testify In Probe of D. C. Reds

Additional stockholders in Radio Station WQQW were expected to testify today in the third session of hearings on Communist activity in the District, being held by the House Committee on Un-American Activities.

Questioning so far has not made clear whether the committee is interested in the situation as such, or merely in a number of persons who happen to have in common the fact that they own shares in it.

Three of five witnesses heard during the first two sessions stated portions of their family funds were invested in the station.

All five have refused to answer all questions bearing on their possible Communist Party associations. They have insisted that to answer might tend to incriminate them.

## Station President Protests.

While the witnesses have been excused after their refusals to reply to a series of queries on this ground, Chairman Wood of the committee made plain yesterday he is not conceding the ground is valid.

Meanwhile, Morris Rodman, president of WQQW, scheduled to testify today, made public statement in which he protested what he termed the "unjust innuendos" implicit in the committee questioning about stock ownership in the station.

"If this committee, by its questions, creates the unfounded suspicion that the station is in some way Communist-influenced, all of the money that a lot of small people have put into the company will be gone," Mr. Rodman declared.

He said about 200 persons had subscribed approximately \$300,000 to finance the station and its frequency modulation affiliate, WQQW-FM, both of them "dedicated to extensive programming of music of the masters, with a minimum of talk."

## Denies Any Red Influence.

"I say with all the sincerity of which I am capable there is not a hint or trace of Red influence in the station," Mr. Rodman said.

Committee members have indicated they are interested primarily in uncovering the source of financial backing for the Communist Party here.

A drug store proprietor, a building contractor, a former union organizer, the wife of another building contractor and a salesman for a wholesale drug firm have been heard.

## Asked About Party Funds.

All have been asked whether they made or solicited contributions for the party. All have refused to say yes or no.

Representative Velde, Republican, of Illinois, indicated in questioning yesterday that he would like to know what, if anything, Clifford J. Durr had to do with getting approval of the construction permit while Mr. Durr was a

member of the Federal Communications Commission.

Mr. Durr, now representing several of the witnesses, assured the committee he would be glad to testify on this matter.

Tolson ☒  
Ladd ☒  
Clegg ☒  
Glavin ☒  
Nichols ☒  
Rosen ☒  
Tracy ☒  
Harbo ☒  
Mohr ☒  
Tele. Room ☒  
Nease ☒  
Gandy ☒

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JUN 30 1949

Radio Industry

Radio Industry

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Around the Dial:

## The Negro in Radio to Be Discussed at Conference July 9

By Bob Lauter

THE Committee for the Negro in the Arts has recently sent out a call to individuals and organizations to support a conference on "Radio, Television, and the Negro People." The conference will be held July 9, 1 p.m., in the Skyline Room of the Hotel Theresa, 125th and Seventh Avenue. Communications may be addressed to the Committee at 777 Fifth Avenue. Dr. W. E. B. DuBois, Shirley Graham, Dorothy Parker, Theodore Ward, and Fredi Washington have signed a letter which accompanies the call. The letter reads, in part:

"Radio—the broadest and most persuasive medium of mass communication—has consistently denied recognition to the Negro as a human being. It has, except in the rarest cases, presented the Negro as a stereotype of a clown; lazy, stupid, and ignorant. And radio has consistently denied employment to Negro artists.

"Now, television, too, threatens to follow in radio's footsteps."

The purpose of the conference is "to determine what action can be taken to insure the fullest and most truthful expression of Negro life, and to provide equal job opportunities at equal pay for qualified Negro men and women."

THE COMMITTEE'S CALL is distinguished by a wealth of factual material. There are 604,800 15-minute broadcasting periods every week of the year. Of these not a single one is produced by a Negro or directed by a Negro.



SHIRLEY GRAHAM

Not one employs a Negro commentator or a Negro sound effects man; nor does one such period concern itself with Negro news.

In all these 604,800 broadcast periods there is only an occasional Negro singer or musician, and two or three Negro orchestras.

This huge industry employs only six Negro engineers in the entire country, only six Negro writers (of whom only one is employed full time), and only six Negro announcers. A handful of Negro actors work for radio—when they can get work.

OF THE 604,800 15-minute broadcast periods every week, about an even dozen offer a portrayal of Negro life, and this



THEODORE WARD

trayal is actually a distortion.

The call declares: "The truth about Negro Americans is not held a fit subject for radio. The Negro is isolated and misunderstood and not allowed to communicate. Radio today has posed for each of us the question: Is the greatness and humanity of Negro America — of Crispus Attucks, Frederick Douglass, Marian Anderson, Paul Robeson, Jackie Robinson—to be presented over the radio channels forever in terms of Amos 'n' Andy and Beulah?"

The conference will accept participants as sponsors, delegates or observers.

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## Radio Executive Denies Red Link; Probers Adjourn

By EDWARD K. NELLOR

The House un-American activities committee today adjourned public hearings until Wednesday after it had accepted a statement from Morris Rodman, president of radio station WQQW that he is not a Communist.

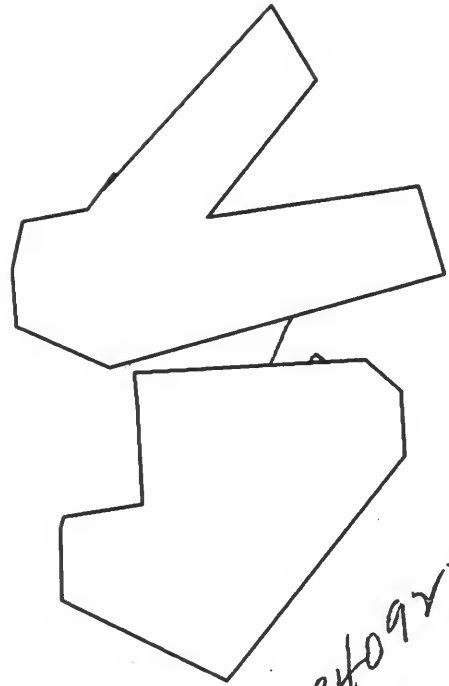
Rodman's statements and remarks pertaining to it made by his attorney, Thurman Arnold, rejected what they termed innuendoes that the station's stockholders were largely Communists or sympathizers.

"If there are any stockholders who are Communists, I can assure you that they have not influenced nor are they in a position to influence, the policy of the station in any way," the statement read.

The House spy hunters have conducted two public sessions in what has been set up as a lengthy expose of District Communists. A total of 273 Washington residents will be subpoenaed before the probe is concluded.

Several witnesses who have already testified have admitted stockholdings in radio station WQQW, but at the same time, they have declined to answer any questions regarding their alleged Communist affiliations.

Samuel J. Rodman of the 3700 block Massachusetts Ave. NW., was scheduled to testify today also but the committee excused him due to illness. Mrs. Rose Leaf Anderson, and her husband, John P. Anderson, operators of the Investment pharmacy, Fifteenth and K streets northwest; Mrs. Martin Oram, 4600 block Massachusetts Ave. NW.; Mrs. Samuel J. Rodman, 3700 block Massachusetts Ave. NW., and James Branca, a former Eliot junior high school teacher, testified earlier in the week. All declined replies to the committee's \$64 question, "Are you or have you ever been a member of the Communist party?"



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This clipping is from  
the evening edition of  
The Washington Times Herald  
6/30/49  
Date

57 SEP 6 1949

## Reds' Influence On WQQW Denied

Morris Rodman, president of Radio Station WQQW, told the House Un-American Activities Committee yesterday that his firm was not controlled or influenced by Communists.

Previous witnesses, who testified they owned stock in WQQW, had declined to say whether they were Communists. Rodman, in a statement yesterday, declared emphatically that he was no Communist himself and never had been.

His statement was offered for the committee's record by his attorney, Thurmond Arnold, after Chairman Wood (D., Ga.) had recessed the hearing until next Wednesday because of "physical inability" of an unnamed witness to attend. Arnold asked that Rodman be permitted to testify, but Wood pointed out that no other

member was present and under a recent Supreme Court decision he could not continue without a quorum. He agreed, however, to receive Rodman's statement in evidence and Arnold then released it.

Both Arnold and Rodman complained that suspicion of Communist influence had fallen on WQQW because of testimony before the committee. In his statement, Rodman continued:

"I say with all the sincerity of which I am capable that there is not a hint or trace of Red influence in the station.

"Of course, as in the case of any corporation which has many stockholders, the officers do not know all of the stockholders personally. If there are any stockholders who are Communists, I can assure you that they have not, nor are they in a position to influence the policy of the station in any way."

He said WQQW had issued 1383 shares, which were in the hands of about 200 stockholders. No stockholder, he said, owned more than 50 shares and most holdings were between five and 10 shares.

THE WASHINGTON POST

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# Radio Executive Denies Red Link; Probers Adjourn

By EDWARD K. NELLOR

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junior high school teacher, testified earlier in the week. All declined replies to the committee's \$64 question, "Are you or have you ever been a member of the Communist party?"

- Mr. Tolson ☒
- Mr. Clegg ☐
- Mr. Glavin ☐
- Mr. Ladd ☒
- Mr. Nichols ☒
- Mr. Rosen ☐
- Mr. Tracy ☐
- Mr. Egan ☐
- Mr. Gurnea ☐
- Mr. Harbo ☐
- Mr. Mohr ☐
- Mr. Pennington ☐
- Mr. Quinn Tamm ☐
- Mr. Nease ☐
- Miss Gandy ☒

Mrs. John P. Anderson

Radio Industry

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Times Herald

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Radio:

**CANADA LEE TO SPEAK AT  
MEETING ON NEGRO IN RADIO**

Asserting that radio "has consistently denied recognition to the Negro as a human being," the Committee for the Negro in the Arts issued a call this week to a conference on "Radio, Television and the Negro People," which will be held on Saturday, July 9, 12:30 p. m. Skyline Room of the Hotel Theresa, 125th Street and 7th Ave.

Results of a detailed study by CNA of programs broadcast by four major networks reveal that of all the 604,800 fifteen-minute broadcast periods per week, there are not more than 12 such periods which give any portrayal of Negro life whatever. The CNA adds "and the portrayal of Negro life they do depict is a slander upon the Negro people."

Many major artists from the field of radio, television, including writers, producers, actors, and musicians will attend the conference to discuss ways and means by which this situation can be remedied.

As has been stated in an editorial of a leading Negro weekly recently, under the heading "networks that Foul The Air," one answer to the persistence of these injustices on the part of the major networks "might be that there have not been sufficient protests against these breaches of good taste and public policy."

The public is invited to attend the conference. Delegates from organization, observers who are interested, and individuals will find it of inestimable value for the

Committee promises that speakers like Canada Lee, the keynote speaker, will speak out and for the first time tell "what goes on in radio, and can happen in television" unless the people confer.

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**Around the Dial:**

# Civil Liberties Union Protests Flip-Flop on Mayflower Decision

By Bob Lauter

*Radio Industry*

JUST BEFORE the holiday weekend, the Board of Directors of the American Civil Liberties Union urged the Federal Communications Commission to reinstate the Mayflower policy which prohibited radio stations from editorializing. The F.C.C. recently reversed this policy.

The A.C.L.U. charged that "in place of a simple, workable and sound policy requiring licensees to operate in the public interest, the Commission has substituted a policy of operation in the private interest." In a memorandum prepared by James Lawrence Fly, former F.C.C. chairman and now vice-chairman of the A.C.L.U. Committee on Radio, and sent to members of Congress and the F.C.C., the A.C.L.U. said that the F.C.C. decision of June 2, 1949, was both confusing and unworkable. "Once the thousands of radio stations are permitted to carry on partisan campaigns," declared the statement, "the entire present staff of the Commission would be but a small portion of what would be required to enforce a general standard of fairness. The reach so greatly exceeding the grasp, it follows that no policy standard will be enforced."

THE A.C.L.U.'s statement weakened its own case when it went on to discuss the position of such radio moguls as David Sarnoff and William Paley. "To suggest that even such fine men as Mr. Sarnoff and Mr. Paley will continue to tolerate other views on the air," read the statement,



"is to rely upon the hope of a beneficent tyranny. Though Mr. Sarnoff and Mr. Paley are both entirely fair, however tolerant may be the rule of such men, the dangers lurk in change of mind and change of management. The most impressive tyrants may well be in our smaller cities where there are only one or two stations, and in cities where the only radio stations are owned by the single newspaper interest in the area."

It is not true that the dangers

of the revocation of the Mayflower Decision lie "in change of mind and change of management." These dangers lie as much in the minds of the present management of the network as in any future management. As long as radio is financed by monopoly sponsors, the right of broadcasters to editorialize amounts to an ideological monopoly over the air. And to state vaguely that "Mr. Sarnoff and Mr. Paley are both entirely fair," is to ignore all the facts about network broadcasting, and to accept the network boycott of genuine left-wing opinion.

THE A.C.L.U. correctly characterized the F.C.C. decision by stating that "It is unthinkable that the Government itself would grant to the beneficiary of a valuable public license this powerful device to suppress and restrain freedom of speech . . . it is both urgent and important that the public airways be kept open solely for the benefit of the public."

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*Radio Industry*

'Around the Dial:

## Breakfast With Abe Burrows

By Bob Lauter

ABE BURROWS is back on the air with a Monday night show that presumably originates in his West Coast apartment situated "high above the rent ceilings." (WCBS, 9:30 p.m.).

The show, called **Breakfast With Burrows**, offers his specialty—song satire—and brings back Milton De Lugg whose trio was on the last Burrows show.

★  
THE PREMIERE performance was lively enough and revealed what is going to be good—and what isn't—on the new Burrows show. On the credit side, Burrows is one of the rare comedians who relies on wit and broad satire rather than on fantastic situations, and the common gag.

If the premiere performance is an indication of things to come, the show will be cursed with a format. We open with Burrows: Monolog. Conversation with the maid. A song. The guest star. The mail again. Then a finale based on elaborate song.

The maid on the show, who goes by the name of Marylin, is, happily enough, not a caricature of a Negro domestic worker.

★  
WHEN MARYLIN asked Burrows if it wasn't rather late to be having breakfast, her line, repeated often, had all the earmarks of a permanent joke to be repeated on all subsequent programs. Now it's clever enough to name a night show, **Breakfast With Burrows**, but it's not the sort of thing that can be milked. It's like labeling the program title, "Joke."

Burrows will also have to get away from his unfortunate habit of repetition. It's okay to repeat the songs, but salvaging fat lines from previous programs is breaking faith with a steady audience.

And as for the unabashed borrowing of the "I like you" routine from the Milton Berle show—well, that's radio.

Two more brief points, for the sake of saying all the negative things at once. Jokes based on the racial antecedents of Rita Hay-

worth's husband are not funny, and they came as an unpleasant surprise from a man who declined to make a Negro caricature out of the part of the maid. A second category of jokes, which also are not funny, are those based on the presumed ugliness of this man's wife or that man's girl friend.

★  
DESPITE THE foregoing, Abe Burrows is definitely a better-than-average radio comedian, and his return to the air will be welcomed by many of his old fans. His guest star, Binnie Barnes, describing the normal life of movie actors, said, "In Hollywood we sleep during the night and make pictures during the day. And what do you do?" To which Burrows answered, "I sleep during the pictures."

You won't sleep through his show.

William S. Gailmor and Johannes Steel have terminated their program of news commentary over WLIB for the summer. They will be back in the fall.

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**COLUMBIA BROADCASTING SYSTEM**

*File 100-340922*

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Radio Industry

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# Lee, Robeson Blast Bias in Radio

By Saul Carson

Radio and television stand, today, condemned of having "cast the Negro into a vacuum of non-existence" and on notice that the situation will be fought from here on in toward:

1. Ending stereotypes.
2. Opening the vast field of employment in radio and TV to Negroes.
3. Bringing to the air the truths about Negro life.

The indictment and three-act program were projected Saturday afternoon by Canada Lee, noted actor of stage, screen and radio.

He delivered the keynote address at a conference on "Radio, Television and the Negro People" held at the Hotel Theresa, 125th St. and 7th Ave., under auspices of the Committee for the Negro in the Arts. Lee's analysis and plan for action were backed solidly by 250 participants, including many well known actors, writers and musicians, Negro and white. Fifty delegates and 135 observers came from labor, political and civic organizations.

Among those bolstering Lee's approach from a background of experience in various phases of show business was a roster of speakers and discussants, including the conference chairman, Miss



Washington Canada Lee

Fredi Washington, actress and executive secretary of the Negro Actors Guild; Paul Robeson; Howard East; musicians Eddie Barefield and Cyril Haines; screen actor Dots Johnson; radio writer Peter J. ...  
...the Voice of Freedom Committee.

The Negro's "vacuum" in broadcasting, Lee contended, extends on the one hand to employment in which there is discrimination, and on the other hand to programming in which there is "monstrous" distortion.

"The ideology of white supremacy," said Lee, "is the final determinant in American radio. We have too long allowed radio to be concerned with the 'sensitiveness' of the lyncher. Radio offers a wide and diverse field for employment. But search through the files, and you will find Negroes employed

singers, actors. But even here, in the field of acknowledged mastery and leadership, too often the rare and exceptional Negro character is played by a white man."

In programming, Lee insisted, "the richness of Negro life, its humor, warmth and humanity and fighting spirit are not considered fit subjects for depiction on the air. Negro actors recently were asked to play the role of cannibals on a television show, to eat a white dummy before the cameras. Of course they refused to take the role. The Negro on the air is depicted in stereotyped fashion as a minstrel or buffoon. He is restricted to characterizations like those played by 'Beulah' and 'Rochester' and 'Amos 'n' Andy. Where is the story of our lives in terms of the Negro slums in which we must live, insecurity of life and limb, food not available, and jobs not available? The plain fact is that a virtual Iron Curtain, against the entire Negro people exists as far as radio is concerned."

Lee, as well as a number of the other speakers, commended individual radio stations, networks and programs for occasional deviations from the Jim Crow tradition. Some non-network stations were applauded for consistent fairness to the Negro. But in general, there was agreement that, at most, radio as well as television show of the Negro's rights to equality here the air is ignored in spite of the fact that under the law the air belongs to the people.

## Action Program Adopted

"Our lack of freedom on the air," Paul Robeson said later, "must be judged against the background of all our experiences in present-day America. Our struggle for a free radio must be part of the struggle for a free America, free of insecurities, and hatreds, and gross economic inequities, and free of cold war and hysteria. What is all this nonsense about the freedom of radio?" Robeson continued. "Can I go on the air or

various phases of show business, represented at the conference by observers, delegates or through official greetings, were the Screen, Office and Professional Employees Guild; Radio Writers Guild; Authors League of America; National Council of Arts, Sciences and Professions; American Communications Association, CIO; American Federation of Radio Artists and American Guild of Variety Artists, both AFL; United Office and Professional Workers of America; CIO; Musicians Club, American Labor Party; Station WDAS, Philadelphia; People's Drama; Graphic Arts Workshop; People's Showcase Theatre.

The conference concluded by adopting an action program, calling for a continuing campaign to eliminate stereotypes from the air, procure employment for Negroes in all categories, and enrich radio and television with adequate picturization of Negro life.

CLIPPING FROM THE

N. Y. *Compass*

DATED JUL 11 1949

FORWARDED BY N. Y. DEPT. OF

*Radio*

Around the Dial:

## Radio Conference Launches Fight Against Discrimination

By Bob Lauter

AT A CONFERENCE held July 9, in the Hotel Theresa, the Committee for the Negro in the Arts passed a resolution calling for the organization of a Radio-Television Chapter. The conference, called to plan action against anti-Negro discrimination in radio and against the presentation of Negro stereotypes on the air, was highlighted by the appearance of Paul Robeson who told the delegates that their objectives meant a concerted fight to make radio a part of the struggle for peace and progress.

Some 200 delegates and observers attended the conference. Other resolutions expressed opposition to the use of Negro stereotypes on the air, and to the networks' Jim-crow policies in employment.

The Conference also resolved to organize a campaign against the Amos 'n' Andy show. The campaign will be directed against the network and the sponsors of the show, and the Committee for the Negro in the Arts will bring the entire matter before the F.C.C.

★  
IN LIGHT OF the recent radio and press attacks against Paul Robeson for his forthright defense of peace, the Conference passed a resolution which stated the belief of the delegates that when Paul Robeson speaks up against Jim-crow and imperialism, he is talking not only for himself, but for the Negro people.



WITH MISS FREDIA WASHINGTON as Chairman, the noted actor, Canada Lee, delivered the opening address. Reviewing the situation in radio and television, Mr. Lee called for the enrichment of these media by expanding them to include the true story of Negro America.

"Where," asked Canada Lee, "is the story of our lives in terms of the ghetto, slums in which we must live? Where is the story of our lives in terms of the fact that in walking from our houses to the corner store we may be attacked and beaten? Where is the story of our lives in terms of the jobs not available, the food not available, the very years of life guaranteed to a white man which are denied to us? Where is the story of how a Negro baby born at the same time in the same city as a white baby can be expected to die 10 years sooner? Where is the story of the lives of our people? Who would know us if he had to know us by listening to Amos 'n' Andy, to Beulah, to Rochester, to the minstrel show?"

IN HIS REMARKS to the Conference, Saul Carson of the New Republic, Radio Best Magazine, and the Compass, decried the idea of fighting for Negro rights on the basis of "tolerance." In this connection he told the story of a recent visit to Poland. "A year ago," he said, "I was in Poland. An old Jew—a religious old man, he was chairman of the Jewish religious committee in the old city of Cracow—told me this: 'Often in the past history of our country we had tolerant kings, tolerant governors. They were nice to the Jew. They were tolerant of us. Now' — he stood dignified, and his old eyes sparkled—now, he said, 'we don't have tolerance. Tolerance is a dirty word. Today, we have right'."

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*Radio Industry*

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## The Blacklist in Radio

By Bob Lauter

THE EPIDEMIC of loyalty oaths, heresy hunts, and outright blacklists, which has already hit the movie industry, teachers, and government employees, is now reaching the radio and television industry. It is part of Tom Clark's national thought-control drive, and it dovetails with the industry's efforts to "cut expenses" — or, in other words, to lower the economic standards of radio and television workers. The employers hope that the threat of a blacklist will make wage cuts easier.

IT HAS BEEN RUMORED for a long time that the industry either had, or was preparing a blacklist. Behind this move were said to be the big advertising agencies whose policies, together with those of the corporation sponsors, so largely determine the character of radio.

A recent issue of *Variety*, however, brought the talk of blacklist into the open. *Variety* reports the resignation of radio director William Sweet from two shows handled by the Phillips Lord agency. Sweet himself attributed his resignation to "sponsor-agency" pressure. It will be recalled that Sweet resigned as president of the Radio Directors Guild last fall because he refused to take a Taft-Hartley

oath. The membership of the Guild later asked him to assume the presidency again, but he was unable to for reasons of health.

RECALL THE SOCIAL and political philosophy of the corporation institutional ads which many of these advertising agencies place — and you will realize how they will draw up a blacklist. It is no exaggeration whatsoever to say that Communists in the radio industry would be in a small minority on such a blacklist. We are dealing here with agencies and corporations to whom even the demagoguery of Truman's Civil Rights program is "subversive."

If such a blacklist is allowed to operate, it will further degrade an industry already degraded enough by those who run it. It will mean that any bit of sparkle, imagination, and wit, will disappear from the air. It will mean that the radio public will suffer in the quality and technical proficiency of the programs they hear.

Rumors of this blacklist have to be brought into the open, and all agency-sponsor attempts to proscribe the social and political activities of radio workers must be fought to a standstill.

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*FILE*

# Reds Colonizing In TV and Radio

Some National Programs Reported  
Hiring Only Pro-Commie Actors

By FREDERICK WOLTMAN,  
World-Telegram Staff Writer.

Broadcasting has at last become afflicted with the headache of Red infiltration, a survey by the World-Telegram showed today.

Partly as a result of audience protests, radio and television sponsors, advertising agencies and the networks are becoming actually aware of widespread charges that Communists, sympathizers and fellow-travelers have colonized areas of the airwave industry.

Some instances are reported of national programs, sponsored by leading corporations, which systematically discriminate against actors considered anti-Red or "reactionary" in favor of actors friendly to the Communist cause.

#### 'Forced to Resign.'

The issue has already broken open in the industry itself. William M. Sweets, well-known radio director, contends he was forced by "agency-sponsor pressure" to resign for political reasons. His employer, Phillips H. Lord, Inc., the package producer, insists he resigned "for other plans."

Mr. Sweets, while drumming up support for the Communist party's May Day parades, for the past six years staged General Foods' "Gangbusters" and Pepsi-Cola's "Counterspy," network shows that glorify the drive against organized crime and espionage activities in America.

Last fall Mr. Sweets, himself, resigned as president of the Radio and Television Directors Guild rather than take a non-Communist oath signed voluntarily by the guild's other officers.

#### Protest to Agency.

The guild's New York council nevertheless voted last Monday to protest to the Lord agency in his behalf and possibly start court action.

"Widespread reports in the radio and television industry," declared the council, "point to the existence of a blacklist of actors and directors based on political beliefs."

A check by this newspaper failed to disclose evidence of any such industry blacklist. On the contrary, blacklists have been used for years by individual pro-Communist directors, according to anti-Red sources in the industry.

#### Jobs Rarely Open.

Thus, the American Federation

he and about 90 party members and followers signed an ad urging a huge turnout for the Union Square demonstration. "We ask you to join with us! We ask you to march with us," the ad read. "Look for our banners. Join us there."

Reached today at his farm in Manchester, Vt., Mr. Sweets told the World-Telegram he personally paraded neither year.

#### Won't Say if He's Red.

"I certainly would have marched if I had not been working," he added.

Asked why he refused to sign the Radio Directors Guild non-Communist affidavit, he replied, "I don't believe in going around signing little pieces of paper to make anybody happy."

"Are you a member of the Communist party?" Mr. Sweets was asked.

"I don't have to answer that," he replied. "I'm not asking you what party you belong to. It's none of my damned business."

Mr. Tolson \_\_\_\_\_  
Mr. Ladd \_\_\_\_\_  
Mr. Clegg \_\_\_\_\_  
Mr. Glavin \_\_\_\_\_  
Mr. Nichols \_\_\_\_\_  
Mr. Rosen \_\_\_\_\_  
Mr. Tracy \_\_\_\_\_  
Mr. Harbo \_\_\_\_\_  
Mr. Mohr \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Mr. Nease \_\_\_\_\_  
Miss Gandy \_\_\_\_\_

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anti-Communist bloc. Its members say that acting jobs are rarely open to them on some shows; and with a few they no longer even apply.

This condition is, of course, by no means universal. Where it does exist, they contend, the casting power is used to reward the politically faithful with the best roles, to launch new and politically-reliable talent and to wean non-Communist actors to party fronts.

Mindful of Hollywood's experience, wherein millions of dollars' worth of damage suits were slapped on the movie films that fired the 10 writers and directors, radio's executives won't talk for publication. Privately, some of them report mounting listener protests—usually letters to the sponsors or stations—against employing radio talent identified in the public mind with Communist activities.

#### Script Influence Cited.

Attempts to influence scripts have also been reported.

One prominent radio producer told the World-Telegram of a two-hour argument with his director who insisted on deleting an unimportant section of script as "reactionary propaganda." It was an excerpt from G. K. Chesterton, spoken by a Catholic priest.

In another program that frequently blasts the Commies, according to an executive of the New York station involved, the director discovered free lance actors spoofing the lines during rehearsals, then reporting ill on the day of the broadcast. He simply stopped calling them back.

In the case of the "Gangbusters" and "Counterspy" director, this week's Variety asserts that outside pressure caused General Foods to crack down on the agency.

#### Backed Davis.

Mr. Sweets in 1945 was listed on a committee for the re-election of Communist Councilman Benjamin J. Davis Jr. He sponsored the "World Peace Conference" last March at the Waldorf-Astoria, which the State Department called "a sounding board for Communist propaganda."

Sponsor of the Communists' 1947 and 1948 May Day parades.

CORRELATION - LIAISON  
F.B.I.  
U.S. DEPT. OF JUSTICE  
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## Triumph of a Salesman

By TOM DONNELLY

WHILE I was listening to Norman Corwin's CBS documentary, "Citizens of the World," the other night over WTOP, I was moved and stimulated a good deal of the time, but now that I come to look over my notes I'm a bit ashamed of myself. One should always attempt two kinds of criticism, short-range, or what is the effect at the moment of contact, and long-range, or what do you think 15 minutes after the show is over?

Let's give Mr. Corwin the benefit of a hasty judgment and say that his show was a pretty good job as it came hot out of the loudspeaker, and admit that it is rather unfair to expect a radio program to have much in the way of permanent value.

Even while "Citizens of the World" was in the process of getting itself piped into the homes of America, I was conscious of a certain mistiness in the ideas expressed in it. The sound effects were a bit overwhelming, and it is hard not to get a trifle nervous when you are exposed to a babel representing almost simultaneously, night trains to Poland, slow boats to China, a Chicago welfare worker discussing her efforts on behalf of expectant mothers, and Carl Sandburg expressing a belief that the "free man" is a "rare bird" so "when you meet him take a good look at him and try to figure him out."

LEE J. COBB, who did the narration, and did it very well, indeed, invited us to contemplate



NORMAN CORWIN

Misty

the typical 100 per cent American who imagines that he has no truck with the rest of the universe. Yet reflect a moment! He is drinking coffee from Venezuela, smoking a cigar invented in Cuba, watching a clock invented in Holland, wearing glasses invented in England, and listening to a radio invented in Italy.

You see what a salesman world is! don't you? It's right in your palm for Mr. Hundred Per Cent American and don't try to tell us otherwise.

NOW and then something emerged from "Citizens of the World" with real force, as with a man who had always thought of himself as fairly humane. He confessed that he had once, "found himself in Calcutta disinterestedly eating a candy bar while watching a woman die of starvation in the streets."

The big five we can all agree are: Hunger, Poverty, Disease, Erosion and War, and it is obvious that we must all become citizens of the world if these tyrants are to be overthrown.

One cannot quarrel with Mr. Corwin's general principles, or even with most of his specific effects. But it may be that a certain slickness, a certain lack of discretion, and a rather constant failure on his part to cut thru to the heart of the matter contribute to make his most ambitious efforts seem like large and earnest but fairly ludicrous institutional advertisements. "Peace... it's good for you!"

It was exciting, for example, to hear the fine voice of Dr. Ralph Bunche announcing that the Arabs and Jews had signed a peace pact. But it never occurred to Mr. Corwin in his enthusiasm for the one world to come to remind us of the embarrassing fact that Dr. Bunche recently felt obliged to turn down a diplomatic post in the Capital of the United States because his family was not free to frequent most of its public places.

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Around the Dial:

# Frederick Woltman And the Blacklist

By BOB LAUTER

SHORTLY AFTER Variety brought the rumors concerning an agency-network political blacklist in the radio industry into the open, Frederick Woltman of the World-Telegram added his usual touch of fantasy to the proceedings.

The Variety story was based on the resignation of William M. Sweets, the radio director, from a show handled by Phillips H. Lord, Inc. Sweets insisted that his resignation was the result of "agency - sponsor" pressure. When he was president of the Radio and Television Directors Guild, Sweets refused to take the Taft-Hartley oath.

The Guild's New York Council has voted to support Sweets, and possibly to take court action against Phillips Lord, Inc., in the fight against a political blacklist. Individual protests to Phillips Lord, Inc., 501 Maids Madison Ave., New York, demanding Sweets' reinstatement, will help the campaign.

FACED WITH an open discussion of the blacklist, Woltman used the pages of the World-Telegram to concoct his fantasy. He came up with the theory that it is not the agencies and networks which plan to blacklist political progressives—but it is the Communists in the industry who are blacklisting others! He spoke of "national programs, sponsored by leading corporations, which systematically discriminate against actors considered anti-Red or 'reactionary' in favor of actors friendly to the Communist cause."

Not satisfied with letting this nonsense rest here, he added,



"A check by this newspaper (World-Telegram) failed to disclose evidence of any such industry blacklist. On the contrary, blacklists have been used for years by individual pro-Communist directors, according to anti-Red sources in the industry."

WOLTMAN will not succeed in killing the fight against a blacklist by standing the facts on their head. The Radio Writers Guild, the Radio Directors Guild, and the American Federation of Radio Artists, have all taken a stand on the threat of the blacklist. In a message of support to these three organizations, the Voice of Freedom Committee recently wired:

"Radio listeners are interested in the talent and not in the race, religion, or political beliefs of writers, performers and directors. Radio is too vitally important a medium for education and culture, for the public to permit it to be stifled by blacklists. You can count on the complete support of our two thousand five hundred monitors throughout the country in any action you undertake to oppose this new device for censorship of the air."

*Woltman M. Sweets  
Radio - Industry  
Directors of Radio and TV  
(C. H. Lord)*

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CORRELATION - LIAISON

*William H. Sweets*  
*Radio Industry*  
*Director of Radio and Television Directors Guild*  
*(Enph. Card)*

## Progressives in Radio Map Plans To Defeat Industry's Blacklist

By Harold Cruise

ONE HUNDRED AND FIFTY representatives of radio unions, organizations, and listening audience met at the Hotel Abbey last Thursday night to discuss and map out a program to involve the public in a campaign against the blacklisting of progressives in the radio industry.

Sponsored by the Voice of Freedom, Committee and the Radio-Television Division of the National Council of the Arts, Sciences, and Professions, the main discussion centered around the recent firing of William H. Sweets, Television Director and former President of the Radio and Television Directors Guild.

Mr. Sweets, a longtime director of the Gangbusters and Counter-spy programs, was present at the meeting as the principal speaker. He told of some of the events leading up to his firing by the network, which ended temporarily his 25 year career in radio.

"That the firing of progressives in radio is aimed at the unions is obvious," said Mr. Sweets pointing out that such firings always precede contract negotiations with the studio bosses as in the case of the Hollywood Ten, where the studio owners and the Un-American Committee were aiming at the film unions under cover of "anti-communism."

**MR. SWEETS REVEALED** that the network informed him that an advertising agency had

insisted on his dismissal before they would consent to renewal of their contract with the network. Mr. Sweets had refused to resign after being told that because he sponsored the Peace Conference at the Waldorf-Astoria Hotel last March, a May Day Parade, and had spoken at a meeting of a woman's organization, his "political opinions" were no longer in agreement with the policies of the network.

The existence for at least two years of a blacklist containing the names of persons in radio and other fields was brought out by Mr. Sweets. Chief sponsor of this blacklist is the American Legion, aided, as in his own case, by such pro-fascist publications as Counter-Attack.

Speakers from the floor discussing the blacklist and other problems facing the progressives and liberals in the industry, agreed that the main weapon against the anti-democratic efforts of the networks and their reactionary sponsors would be the boycotting of the sponsors' products. In addition, the listening public must be educated to use the pressure of letters of protest to networks who, besides firing progressive radio artists and technicians, also use their franchises to pollute the free air with objectionable programs.

**JOHN T. McMANUS**, editor of the National Guardian, and one of the panel speakers, spoke out against the longtime tradition which permits radio programs

and broadcasts to exist under the practical domination of private business, whose only interest is to sell products.

"The air belongs to the people," (he declared) "and the practice of selling airtime to the powerful business interests has made it impossible for organizations like trade unions, churches, etc., to have access to the airwaves." Mr. McManus pointed out further that FM (frequency modulation) which was at one time hailed as the last remaining outlet for organizations to gain airtime, has also been monopolized by big business.

Charles Collins, vice-president, Local 6, Hotel and Club Employees Union, another panel speaker, gave facts and figures on the extent of discrimination against Negroes in the radio industry.

"The blacklist against Negro artists, commentators and technicians has always existed," Mr. Collins said in his survey of the industry which showed Negroes as being practically non-existent in radio, except for a few token orchestras and performers.

Other organizations represented in the audience were the Radio and Television Directors Guild and the Committee on the Negro in the Arts. Other speakers were Elliot Sullivan, Millard Lampell, chairman, Hester Sondergaard, radio actress.

Funds were raised from the audience for publicizing the case of William H. Sweets by a new letter, and to finance campaign among radio listeners.

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## Around the dial

# MORE ON RADIO DISCRIMINATION

By BOB LAUTER

NEW YORK—At a meeting called by the Committee for the Negro in the Arts to discuss the Negro people and radio, much discussion was centered on censorship in the industry.

Peter Lyons, of the Radio Writers Guild, declared that this censorship is not written out or embodied in any public documents (and he was not discussing official bans on cursing, sex taboos, etc.). Lyons spoke of the "self-censorship" which many of the radio writers exercise.

In other words, writers for the industry do not write what they know might offend their employers. They see little point in working on scripts which they know will never be used.

### FALSE SCRIPT

In making his point, Lyons described how the Jewish Theological Seminary, which sponsors a generally excellent program, The Eternal Light, asked him to do a script on prejudice, a script which would inevitably have to deal, in a hard-hitting fashion, with Jim Crow.

Then he and the director talked it over. They realized that a strong, honest program would be immediately cancelled by the network's Southern affiliates (and possibly some Northern ones as well). They might get away with a weak and inherently false script which neither of them wanted to do. They were left with nothing.

Lyons, in the course of his discussion, made the important point that the trade unions in the industry will have to take the lead in fighting against Negro stereotypes and for the employment of Negroes in the industry.

In all his years of active leadership in the Radio Writers Guild, Lyons could recall only one practicing Negro radio writer in Chicago, and one in New York, neither of whom was employed by the station or network.

### CONTROVERSY BANNED

Arnold Perl, the well-known script writer, gave another interesting example of radio's unwritten censorship. He was approached to do a script on the Negro people and prejudice. His

employer wanted a "real life" script. Perl agreed to do it.

It was then decided that this script, since it was deemed controversial, would not open the series of which it was a part, but would be the third or fourth program.

After that, those in charge came to Perl, agreed that the script was fine, but suggested a change. Did it have to deal with the Negro people? Why not make it on the problem of juvenile delinquency instead? At that point, Perl bowed out.

The program finally went on the air. It no longer attacked the subject of the Negro people and prejudice. It didn't even deal with the problem of juvenile delinquency. The script which had started out to be something that would affect the lives of every American, ended as a program dealing with the sale and distribution of marijuana!

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## *Around the dial*

# Radio's only adxt. rule-- is their credit good?

By BOB LAUTER

NEW YORK—It was recently disclosed that the ABC network, and stations owned by NBC and CBS, have signed contracts to carry Schenley liquor advertising. Mutual has refused liquor advertising. Previously, no network took liquor ads (other than beers and wine), and this new step—which is bound to face vocal opposition by well-organized dries—reflects the general concern over the increased difficulties in keeping advertising revenue at high levels.

Variety has reported many other examples of the convenient adjustment of other ethical standards to meet the current economic situation. Years ago the commercially-sponsored religious program was commonplace. Then it was squeezed off the air, but now it is coming back again and getting a warm welcome. Variety also reports that generally speaking the taboo on deodorants, medical books, mail order selling, and many dubious products, is being lifted.

There is too much good time available on networks for anyone to be squeamish about advertising. The networks found it very easy to maintain ethical standards as long as it didn't cost any money.

If you haven't yet tuned in Arthur Gaeth's current series of broadcasts from various cities where he is examining the unemployment situation, make it a point to do so next Monday (9 p.m. ABC).

In a recent broadcast from Lawrence, Mass., Gaeth reported: "Here in Lawrence I called at the home of a weaver working at Arlington, one of the Big Four Mills which at peak employed almost 30,000 workers—now they

are down to about 12,000. He's been weaving for almost 40 years. In 1948, he drew \$48 a week with overtime sometimes \$60. This year he is on staggered employment, working three days one week, drawing \$30. For one or two weeks he draws unemployment compensation of \$27. He told me of the fear of the workers. There were rumors the plant would close—the pressure is on to cut wages and speed up the work.

"How these workers are eating I learned from the proprietor of a supermarket.

"In his words: 'It is slow in Lawrence. We did \$10,000 a week early this year. Now we are doing \$2500 a week or less. Our meat sales took the biggest drop—fruits and certain canned goods are down too. People are buying bulk items: bread, potatoes, spaghetti—food they can fill up on. They watch prices—let us know if we are off half a cent. As for prices, some groceries are down but meat and produce are up—food isn't cheaper. People buy more and more on weekends and go bargain hunting. . . ."

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Radio Industry

## Hollywood Beat

By THE TATTLER

### • LET'S TRY THAT AGAIN

HOLLYWOOD—How can one man be SO stupid. Tattler column had Clara Clemens, Mark Twain's daughter married to Leopold Stokowski. She was married to Oscar Gabrilowitch, a reader correctly points out, while Stokowski was married to Olga Samaroff, previous to present.

With New York film lab local strike in the offing, releasing organizations were last week processing as many release prints as possible. Further, precedents were being established in Hollywood for increasing number of prints made here (previously confined only to those used on West Coast). . . . ILGWU, through a dummy buyer, has purchased radio station KWIK (AM and FM) for \$40,000 at bankruptcy sale. ILGWU also reported to own KFMY here and several other local stations around the country. The union is seeking to change station's call letters to KFDR. . . .

TECHNIQUES: Fox is about to put big-screen television in a selected group of 25 theaters from San Diego north to Santa Barbara. Operation will be ready this winter. If successful, it cuts down need for motion pictures in theaters since special news events will supplant films for parts of the programs. . . .

### Variety gulps again

Daily Variety which has been sneering every time USSR claims its scientists and inventors were first in some particular field, got surprise of its life when it discovered that expert Philo T. Farnsworth says, in "The Story of Television," by George Evenson, "The first really halfway practical approach to television was in 1884, when a Russian named Nipkov, working in Berlin, took out a patent on the scanning disc. In his apparatus, he used a rapidly revolving disc with minute holes along the outer edges to accomplish the scanning." Adds Variety: "Process was the basis of all TV developments, the book points out."



W. C. FIELDS

... two of the best

Two of the best old W. C. Fields comedy shorts, "The Bank" and "Never Give a Sucker An Even Break," are being re-

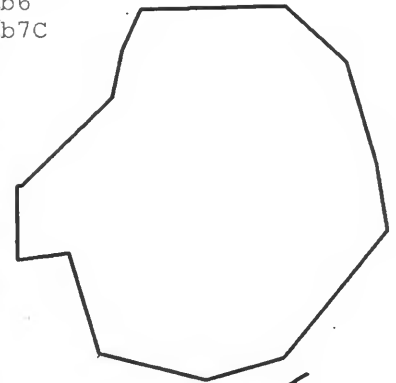
publicity department reports that location company operating magazine lending library for actors in cast of "Warpaint," in Arizona. Survey of literary preferences among Indian and white actors shows that the Apaches preferred the Atlantic Monthly, the white actors were mad about comic books.

Compulsory arbitration has always been a bugaboo to trade unionists. But even under a "Socialist" government, it can work. Just been demonstrated in the case of Bert Batchellor, assistant leading British electrician, whose transfer from Denham to a maintenance job as the closed Shepherd's Bush studios brought on an arbitration case.

Batchellor's union—the Electrical Trades—saw his transfer as an anti-union maneuver to get a militant trade unionist out of the ranks of his active brothers. The ETU struck, and most rank and filers at Denham went out in sympathy. After weeks of negotiation the ETU was persuaded to agree to arbitra-

To chair the committee, the government named Tom O'Brien, Labor MP and Social-Democratic head of NATKE (IATSE equivalent). Red-bait—that he is, O'Brien proceeded to use all his influence to get the committee to decide in the employer's favor, to agree that the employer has the right to dispose of any worker whose presence might cause dissidence. Now Batchellor can be transferred or fired—the union has no recourse and has jeopardized possible popular support in any extension of its original economic action.

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# Radio in review

## THERE'S TROUBLE IN RADIOLAND

By LYN PEDERSEN

SAN FRANCISCO — In response to "red-purge" rumors following the Wm. Sweets resignation as director of a pair of mystery shows (Gangbusters and Counterspy) the radio unions and guilds have appointed a joint committee to probe and combat any actual use of a "blacklist" by the agencies.

Contracts for most of the big time radio shows come through the "huckster" agencies, which in many cases take charge of all steps in the production of a show. Alleged pressure from the Phillips H. Lord agency had forced the Sweets resignation, apparently because of his refusal to take a Taft-Hartley loyalty oath when he was president of the Radio Directors' Guild. Upshot

of it is the fear that the agencies are planning to dispose of all persons suspected of any slightly progressive inclinations.

### PLENTY OF DOUGH

FCC sez: In a typical 1948 week, 1789 AM stations, along with seven national and regional networks shelled out over three million of those green things to a payroll of almost 40,000 persons. . . . The revamping of the National Assn. of Broadcasters still sounds like so much blah to us; however, it seems that the big boys who run the NAB have finally been pressured into recognizing the existence of video and FM; although we doubt if this will benefit the audience in either of those media. The flurry stems largely from the econ-

omy-minded boys (now they get around these days) who cut off 10 percent of the NAB budget, despite the piling on of "new services."

NBC, having suffered an exodus of galactic figures to CBS, plans to bring the "human equation" (get that one!) into its relations with top talent. No more of this purely cash nexus stuff. So they tee off by Banquets and such for Dennis Day. In Boston, a blowout for the singer even drew an Archbishop for the feed.

NY indie, WMCA (a pioneer in dropping jimcrow bars) plans a nitely give-away show for those midnite hours in the metropolis. Any woman who can get her foot into a glass slipper in a sponsor's store will be eligible for a quiz fonecall, which gives her a chance for the usual jackpot of glamorous do-dads. . . . Bars are down for whisky ads. Bioff agency signs Schenley ads with all networks except Mutual-Don Lee. FCC may howl, but the "Drys" are sure to. . . .

Add to ABC, NBC, CBS and Mutual a new "mail-order network" which "cans" programs (commercials included) and mails them out to stations on their list, with proviso that stations take at least five hours weekly. This outfit seems to be godsired by Mutual. . . . Burl Ives fills the Winchell spot for the summer—Sundays at 6 on KGO and at 8:30 on KGO and KFRC. . . . ABC estimates that Americans have 79 million radios. . . . Speculation that FCC head, Wayne Coy, may be angling for Undersecretaryship of State, . . .

### MORGAN ROLLS

Texaco budget chopping dro Milton Berle from air, but 1 video show going strong—financially, that is. . . . Henry Morgan stands number seven Hooperrate. . . . After all NBC's hypocritical bally about keeping mystery shows the air till the kiddies are safe in bed, they've booked THIS YOUR FBI for 8:30 p.m. 1 days. . . . Summer slump hit radio stations in Missou but bad—or are they just ting ready for the budget

NY Post owner Dore Schiff (who recently jilted husband when he came out Wallace) is up a tree tryin unload the radio stations she bought (KYA included). 1 ner Brothers had made a to take a Hollywood video st off her hands till the threatened anti-trust proings. So WB has backed out she has to pay them \$950.0 addition to selling the sta in a hurry. And they say buyer's market in those these days.



Here is Moscow, USSR. in a festive mood. The decorations are for the 800th anniversary of the founding of the city—reported in the documentary short now showing with "Without Prejudice" at the Rio theater in. San Francisco.

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NOT RECORDED

45 SEP 15 1949

57 OCT 5 1949

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Page 5 of the  
DAILY PEOPLE'S WORLD  
San Francisco Calif.  
Dated 7/27/49  
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Government

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File 100-341

Radio Industry

Around the Dial:

## Dissenting Opinions On Corwin's 'Citizen of World'

By Bob Lauter

A number of people have written or spoken to me about my recent review of Norman Corwin's new documentary, *Citizen of the World* (WCBS). The consensus of opinion was that the review treated *Citizen of the World* in far too kindly a manner.

One correspondent reported that although Corwin glorified many UN agencies, the Soviet Union has withdrawn from some of these very agencies, alleging inefficiency and a do-nothing policy.

The sharpest criticism came from a correspondent who suggested that I had been taken in by the documentary. The Corwin work was, in his opinion, nothing more than a build-up for the famous point four of the Truman program, an effort to present a slick imperialist project in the guise of a non-political and "humanitarian" program.

The unanimity of reaction among readers who heard the Corwin documentary convinces me that my treatment of it was

superficial, and divorced from the general social and political context in which it was presented.

I HAVE RECEIVED a few letters in connection with another column in which I alleged that quiz shows invited no Negro contestants, and I remarked further that "it is possible that there may have been isolated instances in which Negroes were contestants on such shows."

Since then I have been informed of two cases in which Negroes did win large prizes. Both cases, however, were those of shows in which the contestants were contacted by telephone and were not in the studio audience. In such cases, the contestants are chosen "blind" from an assortment of telephone books. (Incidentally, even the method of choosing contestants from telephone books is discriminatory since the Negro people have a lower percentage of telephone subscribers than the national average).

In shows in which contestants

are chosen from the studio audience, every inquiry convinces me that such discrimination definitely exists.

SECRETARY OF COMMERCE Charles Sawyer is cooperating with NBC in a series of five special programs devoted to public discussion of the current business situation. This is evidently Mr. Sawyer's way of saying that unemployment and the threat of crisis is no longer a matter that can be given the silent treatment.

The series, to be presented on the University of Chicago Round Table, will be heard on Saturdays, 4:30 p.m., WNBC, starting July 30. Under the general title, *How's Business*, the broadcasts will discuss the following questions: "Will business get better or worse?"; "What should we do to expand business activity?"; "What future for the small businessman?"; "World trade and the British Crisis"; and "How can American Business speed economic progress abroad?"

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This is a clipping from  
Page 11 of the  
Daily Worker

Date 7-20-49  
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*[Signature]*

# Commies Push Drive to Hold Air Radio Rule

By FREDERICK WOLTMAN,  
World-Telegram Staff Writer.

An organized campaign to keep the airwaves safe for Communism was under way today in the radio-television industry.

It was started last night by two Communist fronts which combined to map out a program for pressuring the networks, agencies and broadcast sponsors against dropping Communists and Communist sympathizers from their staffs of actors, writers and producers.

## Centers Around Director.

Aimed at an alleged industry blacklist, the drive centers around the case of William M. Sweets, pro-Communist radio director, who says he was forced to resign after producing General Foods' "Gangbusters" and Pepsi-Cola's "Counterspy" for six years.

The organizing meeting was staged in the Hotel Abbey by the so-called Voice of Freedom Committee and the National Council of Arts, Sciences and Professions.

## Chain Letters Asked.

Speaker after speaker drew a parallel between the Sweets case and that of the 10 Hollywood writers and directors who were discharged after refusing to tell a Congressional committee whether they were members of the Communist party.

They also called for a boycott of General Foods and Pepsi-Cola. A resolution was passed urging everyone present to write letters to the sponsors and to start chain letters to their friends, urging them to flood the two companies with complaints.

Heretofore, VOF has concentrated on trying to keep Johannes Steel, pro-Soviet propagandist, on the air as a commentator. Its principal promotion has come from the Communist party's Daily Worker. VOF says it has 2000 monitors ready to put the heat on the networks and the Federal Communications Commission against programs they don't like.

## "A Soundingboard."

The National Council, foremost Red front in the cultural arena, put over the Cultural Conference for World Peace in the Waldorf-Astoria last March. The State Department termed it a sounding board for Communist propaganda.

The frontal attack by these groups on the industry confir-

was identified as a member of the Communist party in a Washington State legislative inquiry.

A message of greeting was read from Norman Corwin, CBS script writer and veteran Communist fellow traveler, who at present holds a post in the radio division of the United Nations information department.

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*William M. Sweets*

*Radio Industry*

*Director of Radio and Television*

*Directors Guild*

*(Empl. Card)*

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RECEIVED FROM THE  
N. Y. *World Telegram*  
DATED *AUG 12 1949*  
FORWARDED BY N. Y. DIVISION  
*S. J. [Signature]*

July 18 that broadcasting had finally become afflicted with the headache of Red infiltration.

Radio and industry executives, it said, were becoming acutely aware of charges that Communists and fellow travelers were colonizing certain areas of the business. No evidence of a blacklist was found.

#### **Worker Hails Affair.**

Last night's affair was hailed by the Daily Worker.

The Communists' official mouthpiece declared it "will have special significance, since it is probably the first time that radio artists and radio listeners have joined together to tackle industry problems."

Its chairman was Millard Lampbell, sponsor of many Communist fronts, including the party's 1947 May Day parade, People's Songs and the Civil Rights Congress, legal defense arm of the Communist party. He belonged to the advisory council of the now-defunct People's Radio Foundation which the party organized to get a foothold in broadcasting.

Besides Mr. Sweets, the speakers included Charles A. Collins, Communist trade unionist who was expelled from the AFL Central Trades and Labor Council last year as a Red follower; and John T. McManus, president of the New York Newspaper Guild until voted out of office in an election that rid the Guild of a pro-Communist leadership.

#### **Party Line Greetings.**

Another speaker was the actress, Hester Sondergaard, wife of former Rep. Hugh DeLacey, who



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## AGAINST REACTION IN RADIO ANTI-PURGE DRIVE OUTLINED

By HAROLD CRUSE

NEW YORK—One hundred and fifty representatives of radio unions, organizations, and listening audience met some days ago to discuss and map out a program to involve the public in a campaign against the purging of progressives in the radio industry.

Sponsored by the Voice of Freedom Committee and the radio-television division of the National Council of the Arts, Sciences and Professions, the main discussion centered around the recent firing of William H. Sweets, television director and former president of the Radio and Television Directors Guild.

Sweets, a longtime director of the Gangbusters and Counterspy programs, was present at the meeting as the principal speaker. He told of some of the events leading up to his firing by the network, which ended temporarily his 25-year career in radio.

### WELL-PLANNED

"That the firing of progressives in radio is aimed at the unions is obvious," said Mr. Sweets, pointing out that such firings always precede contract negotiations with the studio bosses as in the case of the Hollywood Ten, where the studio owners and the Un-American Committee were aiming at the film unions under cover of "anti-communism."

Sweets revealed that the network informed him that an advertising agency had insisted on



MILLARD LAMPELL  
... on the panel

his dismissal before they would consent to renewal of their contract with the network. Mr. Sweets had refused to resign after being told that because he sponsored the Peace Conference at the Waldorf-Astoria hotel last March, a May Day parade, and had spoken at a meeting of a woman's organization, his "political opinions" were no longer in agreement with the policies of the network.

John T. McManus, editor of the National Guardian, and one of the panel speakers, spoke out

against the longtime tradition which permits radio programs and broadcasts to exist under the practical domination of private business, whose only interest is to sell products.

"The air belongs to the people," he declared, "and the practice of selling airtime to the powerful business interests has made it impossible for organizations like trade unions, churches, etc., to have access to the airwaves."

Mr. McManus pointed out further that FM (frequency modulation) which was at one time hailed as the last remaining outlet for organizations to gain airtime, has also been monopolized by big business.

Charles Collins, vice-president, Local 6, Hotel and Club Employees Union, another panel speaker, gave facts and figures on the extent of discrimination against Negroes in the radio industry.

### FEW NEGROES

"Job discrimination against Negro artists, commentators and technicians has always existed," Mr. Collins said in his survey of the industry which showed Negroes as being practically nonexistent in radio, except for a few token orchestras and performers.

Other organizations represented in the audience were the Radio and Television Directors Guild and the Committee on the Negro in the Arts. Other speakers were Elliot Sullivan, Millard Lampell, chairman, Hester Sondergaard, radio actress.

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NOT RECORDED  
84 SEP 29 1949

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Page 5 of the  
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-BACK OF DOCUMENT-

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## FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT **CHICAGO, ILLINOIS**

FILE NO. **100-15558**

REPORT MADE AT <b>CHICAGO, ILL.</b>	DATE WHEN MADE <b>6/3/44</b>	PERIOD FOR WHICH MADE <b>5/24,25/44</b>	REPORT MADE BY <b>JCL:BB</b>
TITLE <b>TED WARD</b>			CHARACTER OF CASE <b>SECURITY MATTER - C</b>

SYNOPSIS OF FACTS: Subject operates shoe shine parlor and second hand shoe store, 621 East 63rd Street, Chicago, Illinois. [redacted] advises subject is a member of the 6th Ward Branch, Communist Party. Registered for Selective Service with Local Board Number 62, New York City.

-P-

### DETAILS: At Chicago, Illinois

This investigation is predicated upon information received from Confidential Informant [redacted] who furnished information stating that the subject was a member of the 6th Ward Branch of the Southside Section of the Communist Party, having membership book #938, dated June 29, 1943.

### OCCUPATION:

According to a report of investigation conducted by Officer [redacted] of the Chicago Police Department, dated May 13, 1944, the subject operates a second hand shoe and shoe shining parlor at 621 East 63rd Street, Chicago, Illinois.

### SELECTIVE SERVICE STATUS:

The subject is registered for Selective Service with Local Board Number 62, New York City, order number 11792. His present classification is 4-H. The address given at the time of his registration was 475 West 152nd Street, New York City. The subject's age at the time of registration was 40 years.

APPROVED AND FORWARDED <b>[Signature]</b>	DO NOT WRITE IN THESE SPACES <b>100 - 316008 - 1</b>	RECORDED & INDEXED <b>105</b>
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Chicago File #  
100-15558

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CREDIT AND CRIMINAL RECORD

Special Agent [ ] contacted Hills Reports, Incorporated, with negative results.

There is no record of any arrests of the subject at the Bureau of Criminal Information and Statistics of the Chicago Police Department.

The Industrial Detail has the following information on THEODORE WARD of Chicago: "THEODORE WARD, Chicago - (Communist) 1936. Spoke at mass meeting held in Good Shepherd Congregational Church, 5800 Prairie Avenue, 3-8-36."

There was no record of the subject at the Labor Detail.

BACKGROUND

When visiting the subject's shoe shine parlor as a customer, the writer observed a stack of about twelve to fifteen apparently unread and apparently recent editions of "The Worker". At the time the subject had attached to one wall a large placard announcing the "Americans All Rally - for Victory & Security" to be held at Orchestra Hall, Monday, May 29th at 7:30 p.m. under the auspices of the International Workers Order, 166 West Jackson Boulevard. The speakers for this rally were announced as BARNET HODES, Corporation Counsel; Honorable MICHAEL J. QUILL, Councilman, New York City; Reverend ADAM CLAYTON POWELL, Jr., Abyssinian Baptist Church; JOSEPH MARTINEK, Czechoslovak National Council of America; THOMAS L. SLATER, Chicago Federation of Labor; and PEARL PRIMUS - Danseuse, National Group Choral Societies, as entertainment. Subject was also distributing postcard size copies of this placard, one of which was obtained by the writer.

By letter dated November 4, 1943, the New York Office made available the official mailing list of subscribers to the "Daily Worker" in the Chicago area, current as of September 1, 1943. This list was stated to have been obtained from reliable and confidential sources. The list contained the following: "TED WARD, 621 East 63rd Street, Chicago 37, Illinois".

No description of the subject is available, except that he was 40 years of age when he registered for Selective Service and is a Negro.

X Copy [ ] and [ ] have both been contacted with negative results concerning the subject.

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- P E N D I N G -

Chicago File #  
100-15558

UNDEVELOPED LEADS:

The New York Field Division:

At New York City will conduct investigation concerning the background and activities of this subject while subject was a resident of New York City.

Will contact Selective Service Board Number 62, New York City, and secure all information on file concerning subject.

- P E N D I N G -

NY#100-61965

ADMINISTRATIVE PAGE

The information attributed to Confidential Informant [ ]  
[ ] may be found in Serial 64 of Section I of New York  
File No. 100-26603.

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FD-79  
(1-10-49)

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# FEDERAL BUREAU OF INVESTIGATION

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FORM NO. 1

THIS CASE ORIGINATED AT

NEW YORK

SECURITY INFORMATION - ~~CONFIDENTIAL~~

FILE NO.

REPORT MADE AT <b>CHICAGO, ILLINOIS</b>	DATE WHEN MADE <b>2-6-53</b>	PERIOD FOR WHICH MADE <b>10/14, 15, 20, 23, 27, 28, 31; 12/15, 17-19/52; 1/6, 7, 19/53</b>	REPORT MADE BY <b>JFD tmt.</b>
TITLE <b>JAMES THEODORE WARD, wa. Fed Ward <u>FBI #910905B</u></b>		CHARACTER OF CASE <b>SECURITY MATTER - C</b>	
SYNOPSIS OF FACTS:  WARD presently residing at Huntington, Long Island, New York. Illinois informants report WARD's activities in Chicago, Illinois, as follows: WARD allegedly member 5th Ward Club, Communist Party, in 1945; WARD recruited individual into Communist Party in 1944; WARD appeared on list of signers of Communist Party Election Petition in 1940; WARD was a contact of the Abraham Lincoln School in 1945; WARD attended fund raising meeting of the Chicago Council of Arts, Sciences and Professions in March, 1952, and is allegedly a member of the organization; WARD member of the Civil Rights Congress in July, 1952. No criminal record for WARD at Chicago, Illinois.  - R U C -  <i>0-1-79 4/15/53 JFD:mlw Pending assigned ice-DR by 10 KLB:ahh 4-14-54</i> <b>COPY DESTROYED DEC 21 1959 R118</b>			
APPROVED AND FORWARDED: <b>COPY IN FILE</b>	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES <b>100-1316008-4 SE 24</b> <b>RECORDED - 71 INDEXED - 71</b> <b>FEB 20 1953</b>	
COPIES OF THIS REPORT <b>5 Bureau (Registered) 3 New York (100-61965) (Registered) 2 Chicago (100-15558)</b>			

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**62 FEB 26 1953**

U. S. GOVERNMENT PRINTING OFFICE: 1946  
SECURITY INFORMATION - ~~CONFIDENTIAL~~

CG 100-15558

DETAILS:

BACKGROUND

Former Employment

T-1, of known reliability, another government agency which conducts personnel and intelligence investigations in the Chicago area

This informant advised on April 6, 1952, that WARD was a negro playwright and had written two plays in conjunction with National Negro History Week, which plays were presented at the 11th Street Theater in Chicago on February 26, 1952, and were entitled "Throwback" and "Whole Hog Or Nothing".

Residence

T-2, of known reliability

This informant advised that WARD is presently residing at the summer home of [redacted] at Glen Na Little Trail, Harbor Heights, Huntington, Long Island, New York.

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Former Residence

T-3, of known reliability

This informant advised on October 2, 1952, that WARD formerly resided at 113 West Elm Street, Chicago, Illinois, during 1951 and left in October, 1952.

Criminal Record

The records of the Bureau of Records and Communications, Chicago Police Department, were reviewed October 20, 1952, by SE [redacted] and failed to reflect any record for WARD.

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Identification Record

The following is the Identification Record for TED WARD, FBI No. 210905B dated November 7, 1952:



CG 100-15558

Contributor of Fingerprints	Name and Number	Arrested or Received	Charge	Disposition
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Army	Ted Ward #6 670 135	10/7/22 Watervliet Arsenal NY		
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#### CONNECTIONS WITH THE COMMUNIST PARTY

The Communist Party, USA, has been cited by the Attorney General, pursuant to Executive Order 9835, as a subversive organization which seeks to alter the form of government of the United States by un-constitutional means.

##### T-4, of known reliability

This informant advised on May 22, 1945, that TED WARD, 3624½ Lake Park Avenue, Chicago, Illinois, was a member of the 6th Ward Club of the Communist Party and had Communist Party Card No. 59770.

This informant advised on May 26, 1944, that TED WARD recruited  into the Communist Party on or about May 6, 1944.

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##### T-5, of known reliability

This informant advised in February, 1945, that THEODORE WARD, Chicago Peoples Theater, was included in a group of individuals regarded as contacts of the South Side Council, Communist Political Association, District No. 8.

##### T-6, of known reliability

This informant advised in 1943 that JAMES WARD, 654 East 43rd Street, Chicago, Illinois, appeared in a list of signers of the Communist Party Election Petition for the State of Illinois in 1940.

##### T-7, of known reliability

This informant advised on November 9, 1944, that WARD attended

CG 100-15558

an executive meeting of the 6th Ward Club, Communist Party, on November 9, 1944, at Chicago, Illinois

This informant further advised on November 30, 1944 that WARD attended a regular meeting of the 6th Ward Club on November 30, 1944.

ATTENDANCE AT COMMUNIST PARTY SCHOOLS

Abraham Lincoln School

The Abraham Lincoln School, Chicago, Illinois, has been cited by the Attorney General, pursuant to Executive Order 9835, as a Communist organization.

T-8, of known reliability

This informant advised on January 19, 1945, that WARD spoke with [redacted] at the Abraham Lincoln School.

It is to be noted that the 1944-45 catalog of the Abraham Lincoln School lists [redacted] as [redacted] and [redacted]

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T-9, of known reliability

This informant advised on February 12, 1945, that [redacted] contacted WARD regarding a discussion panel to be held at the school. It is noted that the spring session 1944 catalog of the Abraham Lincoln School reflected that WARD was the Peoples Art Program Director.

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MISCELLANEOUS

Modern Book Store

T-10, Supra

This informant advised on August 23, 1944, that the Modern Book Store in Chicago is the propaganda outlet for the Communist Party in the Chicago area.

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T-11, Supra

This informant advised in March, 1941, that an individual named [redacted] who was unknown to the informant, was talking with [redacted] of the Modern Book Store. [redacted] told [redacted] that he had a friend named JAMES WARD in Mexico City who was organizing negroes down there. [redacted] asked [redacted] to take a letter to WARD who is well known around Mexican Communist Party Headquarters.

T-4 further advised that [redacted] is a member of District No. 8, of the Communist Party. *F//*

Chicago Council of Arts, Sciences and Professions

T-12, of known reliability

This informant advised on March 6, 1952, that the Chicago Council of Arts, Sciences and Professions is an affiliate of the National Council of Arts, Sciences and Professions.

The National Council of Arts, Sciences and Professions was cited as a Communist front by the Congressional Committee on Un-American Activities, April 26, 1950.

T-10 advised on May 9, 1952, that WARD was included among a list of both members and individuals interested in the Chicago Council of Arts, Sciences and Professions for 1951 and 1952.

T-13, of known reliability

This informant advised on March 19, 1952, that WARD attended a meeting to raise funds for the Chicago Council of Arts, Sciences and Professions on March 15, 1952, at 5464 South Harbor, Chicago, Illinois. This informant advised that at this meeting WARD became very vociferous and did everything short of preaching armed revolution.

T-1, Supra

This informant advised on April 6, 1952, that on the evening of February 26, 1952, two plays were presented at the 11th Street Theater, Chicago, Illinois, which were sponsored by the Committee For the Negro in the Arts and the Chicago Council of Arts, Sciences and Professions. THEODORE WARD was the author of these plays.

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Civil Rights Congress

The Civil Rights Congress has been cited by the Attorney General, pursuant to Executive Order 9835, as a Communist organization.

T-14, of known reliability

This informant advised on July 22, 1952, that WARD was a member of the Civil Rights Congress as of July 16, 1952.

- R U C -